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nostris opem ferre instituimus *i.* propinquis relictis *vel* prae propinquis (*Thes.* 39. 45) except that the developed meaning "compared with" suits *ab* in both. If the phrase be taken with *easdem*, it may be explained as the opposite of *alius ab*, which is not uncommon. Personally I am inclined, both on account of the word-order and the lack of examples of *idem ab*, to take *ab maioribus* with *minora*. That it is not African Latin, and that in *A. L. L. X*, p. 500. 18 the sentence should have been cited in full, I cheerfully admit. Whether *ab* was actually taken in the sense of "than" by Wölfflin and myself I cannot now remember. I surely hope not.

JOHN C. ROLFE

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*Grundzüge der Sprachpsychologie.* Von OTTMAR DITTRICH. Bd.

I: Einleitung und allgemein psychologische Grundlegung.

Mit einem Bilderatlas. Halle: Max Niemeyer, 1903. Pp.

xv + 786. Bilderatlas pp. 95.

This forms the first volume of what promises to be the most exhaustive treatise on the psychology of language yet undertaken. Only the smaller part of the first volume (pp. 1-77, §§ 1-157) is devoted to a general introduction; by far the larger portion (pp. 78-724, §§ 158-2173) deals with questions of general psychology, viz., the nervous system in its anatomical and physiological aspects. An Atlas, which contains 114 extremely well-executed illustrations, accompanies this second part, which is so completely given over to psychological problems that a review of it must be left to the specialist. Its value to the linguistic investigator is mainly that of a very carefully arranged digest in which he will find assembled a large mass of psychological data which it would cost much time and trouble to collect and arrange by himself. On the whole, the majority of the topics here discussed touch only in a remote and indirect way upon what may be properly termed linguistic or philological problems. Without wishing to criticize Dittrich for his very elaborate and painstaking exposition of the fundamental facts of nerve-psychology, I cannot suppress the fear that some philologists will be frightened away from a further pursuit of linguistic psychology by such a formidable array of information as is here offered as "Grundlegung."

The Introduction discusses the relation of linguistic psychology to general psychology and to philology. It then takes up the concept of 'social psychology' (Wundt's 'Völkerpsychologie' = Dittrich's 'Gemeinpsychologie') and criticizes in this connection (in agreement with Wundt) Paul's attack on Lazarus und Steinthal's 'Völkerpsychologie,' as well as Paul's own 'Prinzipienwissenschaft.' Strangely enough Paul, in the third edition (1898) of his 'Prinzipien,' has not taken any notice whatever

either of Wundt's objections to Paul's 'Prinzipienwissenschaft' nor of the fact that Wundt interprets the term 'Völkerpsychologie' quite differently from Lazarus und Steinthal, so that exceptions raised to their 'Völkerpsychologie' are not valid against Wundt's. To the reviewer's knowledge no valid objections have been made to the latter. Certainly Vossler's altogether too summary treatment of this involved and important problem (*Sprache als Schöpfung und Entwicklung*, 1905, p. 98 f.) has not in the least shaken his belief in it. The final section of the Introduction deals with the divisions of linguistics.

It is to be hoped that this first volume may soon be followed by the others in which problems which have a more direct bearing on language will be taken up. The great acumen shown in Dittrich's papers on the psychology of word-composition (in *Zeitschrift für romanische Philologie* XXII) and on "Satz und Syntax" (in Wundt's *Philosophische Studien* XIX) will certainly make these subsequent volumes of great interest and repay the reader for working his way through a somewhat heavy stylistic underbrush.

HANNS OERTEL

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*De tragoediarum Graecarum conformatione scaenica ac dramatica*, scripsit DEMETRIUS DETSCHEFF. Göttingen dissertation. Sardicae, 1904. Pp. 156.

This thesis is devoted mainly to a study of the changes produced in Greek tragedy by the addition of the second and third actor. Directly, the effects were scenic in their nature, since, after this addition, the poet was no longer hampered by being obliged to use the choral songs to give the actor an opportunity of changing his costume, and true dialogue now became possible. Indirectly, they were dramatic, since these changes affected the treatment of the plot. In the main, the work is well done, although many details might be criticized. In particular, such an investigation presupposes on the part of the writer a clear and definite idea of early theatrical conditions; yet no statement concerning this matter is found. More attention should have been given to the silent actor, a subject since elaborated with valuable results by Dr. Dignan in his *Idle Actor in Aeschylus*. The author would have found some valuable suggestions in Maurice Croiset's *Le second acteur chez Eschyle*. The thesis is wretchedly printed, in poor Latin, full of irritating printer's errors. It is to be hoped that, if the author carries out his purpose of extending his studies to Greek comedy and to the Roman drama, he will use a modern language and be more careful with his proofs.

ROY C. FLICKINGER